**Lesson Plan 2 – August 11, 2011**

Name: Meredith Ott Age/Grade Level: 9th Grade

Subject Area(s): Language Arts Unit Title: The Politics of Romeo & Juliet

Lesson Title: Examining the Language Estimated Time: 90 minutes

**Purpose/Rationale for lesson:**

Students should gain an understanding of language and how it is used across literature to reflect tone and author intent.

**Curriculum Framing Questions:**

Essential Question: How does Classical Literature help us to understand the human condition?

Unit Question that applies to this lesson: How does Shakespeare use language to help us to better understand the text, characters, and circumstances?

Lesson or Content Question(s): How can we use the language in *Romeo and Juliet* Act I to unpack character, emotion, and circumstances (relationship)? Make sure this is explicitly taught.

**Goal:**

Be able to identify literary techniques such as metaphor, simile, tone, meter, iambic pentameter, rhythm, iamb, foot, and rhyme scheme. Be able to use these techniques to mark text to unpack the language of Shakespeare.

**Learning Objective(s):**

-Understand what the terms metaphor, simile, tone, meter, iambic pentameter, rhythm, and rhyme scheme mean. Your procedures clearly teach meter, iambic pentameter, rhythm and rhyme scheme.

-Be able to unpack portions of text from Act I of Romeo and Juliet using these terms and techniques to point to character, emotion, circumstance and overall tone. This needs to be more explicit in the procedures

-Identify how the author has used these techniques to affect meaning. More explicit in procedures

**Curriculum Standard(s):**

Oregon: Identify and describe the function of dialogue, soliloquies, asides, character foils, and stage directions in dramatic literature. I don’t see this reflected in objectives or lesson procedures

National: Students apply knowledge of language structure, language conventions, figurative language and genre to create, critique and discuss text.

**Materials Needed:**

A document camera and piece of paper with a passage from Act I of Romeo and Juliet and colored pens to mark it with. One color could be used to mark stressed/unstressed syllables while another color could be used to mark rhyme scheme, etc. Each student should get one copy of each of the sample scenes to mark up.

**Background knowledge or skills students need prior to lesson:**

Knowledge of basic poetry terms (e.g. rhyme, meter, rhythm), ability to read Shakespearean to best of ability after the first lesson of this unit, knowledge of the events, action, and characters from *Romeo and Juliet*, Act I.

**Hook or Introduction**: Engaging

Beatles: “Don’t Let Me Down” <http://www.youtube.com/watch?v=qR-SlkUgCRg>

Nina Simone: “Feelin’Good” <http://www.youtube.com/watch?v=oHs98TEYecM>

Play these songs as students are walking in. Ask them to tap out or count out the rhythm on their hands for a bit but not to disrupt anyone else. Encourage them to feel the beat.

These songs have at least lines where iambic pentameter can be recognized such as “breeze driftin’ on by, you know how I feel”. (10 beats)

Count this phrase out on your hands together. Great! You all have rhythm. You can all see that there are 10 beats in this phrase. Now you could count the beats in anything!

**Procedures:** Engaging

-(10 minutes) As the students walk in employ the hook as described above. Play each song and then pay special attention to Nina Simone’s song. Just focus on getting students to count out the beats in each phrase. Some have nine, some ten, etc. Just make sure you are all on the same page by calling on different students to tell you how many beats after playing short sections of the song.

-(5 minutes) Wow, we are really good at this beat thing. Let’s give it a try with our text of *Romeo and Juliet*. I have a sample of a scene where Romeo is talking to Benvolio we can use. Turn on the document camera and get the scene up on the projector. Also pass a copy of this scene out to each student so that they can also mark theirs up for future reference. Count out how many beats in the first 2 lines. Hmmmmm. Are we sensing a trend?

-(20 minutes) But wait a second, is there any particular rhythm these lines are staying true to in addition to the total number of beats? Have different students share about any rhythms they observe using word like “dee dum, dee dum, dee dum” or “dee dee dum” or something similar. Wouldn’t it be cool if we had a way to mark this? Oh, but we do! Use accents above each beat to mark whether it is accented or not. Have students mark this onto their papers as well. Note that each “dee dum” is called a foot. How many feet does each line have then. Five feet you say? Note that because 5 feet are used in each line this paragraph is using pentameter (the meter uses 5 feet per line). Know what else is cool? That “dee dum” rhythm we’ve been talking about within each foot is called an “iamb” because of the order of the accents. If it were “dum dum” (2 stressed syllables) it would be called a “spondee”. So we’ve got **five** iambic feet in each line. Thus: “iambic pentameter”.

Take your time with this section to ensure you answer any student questions and that everyone is with you. It can be a bit hard to follow but use your document camera as you make notes and marks on the page so all of the students can see your process.

-(20 minutes) Now put up the next scene from Act I, scene v where Romeo and Juliet first meet. Give each table a line they are going to focus on and have them work together to mark the accents onto that line and count out the total number of beats and feet. Pass this scene out as well so everyone has a copy to mark. This time have students share their work by having a representative from each table come up and put their marked text under the document camera. Have the student read the line and articulate for the rest of the class how many feet, how many total beats, and if any of the feet were not true iambs because the order of the stressed and unstressed syllables was different. Have each group share and have all students who are not sharing be sure to mark up the rest of their text as we go over each line.

-(15 minutes) Using the same passage that the students have just marked up, look at the rhyme scheme. Use ABAB CDCD, etc. letters to mark which ends of lines rhyme with each other. When a new rhyme appears use the next letter. Discover as a class that Romeo and Juliet’s lines together form a **sonnet** (ABAB, CDCD, EFEF, GG). Woah… Reiterate that we just found out that different character’s rhymes can go together to create a greater rhyme scheme. Put the question to the class, “Why would Shakespeare use a sonnet here?” Students should refer to what is going on in the play and the relationship between the characters at this point. Also ask students to explore, “Why did Shakespeare choose at this moment in the play not to have one character give a sonnet to the other, but for the sonnet to be split between the two characters?” Clear procedures so far.

(15 minutes) Hold, up! Are there other literary techniques being used in this sonnet in iambic pentameter that we have not yet explored that are contributing to the mood? Have students cite examples from the papers you have passed out that show literary techniques like simile, metaphor, and tone. Talk about how the language used is affecting the overall tone. How is the language used letting you know something about the characters and their relationship to each other? How is the language letting you know emotion? Ask students to think about a time where the language they use with one person might be different than the language they use with another. What about during a certain time or when you are feeling a certain emotion versus a very different time or emotion? Have a few (4-5) random students share out the instances they have thought of. Here is where I think you are attempting too much in one lesson. Simile, metaphor, and tone require explicit instruction. This should be in another lesson.

(5 minutes) Tell students that in addition to using language and tone all of the time, they probably also use iambic pentameter. Use the example “I told you both to pee before you left!” or maybe… “why do we have to do so much homework?”. Maybe you can put these examples under the document camera marked up for students to see. Have each table quickly come up with an everyday phrase in iambic pentameter and write it down. Do a whip around sharing before dismissal and discussing the assignment of marking up 10 lines of text from Act I with a brief paragraph analyzing the tone, character, and how the meter and rhyme could lead you to these conclusions. This will be due the next class period. This is sufficient for the lesson without doing metaphor and simile too. If by character you mean dialogue or soliloquy you have to teach that.

**Differentiation/Accommodation**:

The ADHD student will be in the smaller of all the groups with more focused students. I will take time with the lower level reading students to ensure they have a complete understanding. These students will have the option to analyze 5 lines rather than 10What other strategies could you use? See the readings on the instructor wiki.

**Attention to Literacy:**

Explicit attention to vocabulary and terms used. We will repetitively use each poetry term to help it stick. List the terms here including sonnet.

**Closure:**

Have each table come up with their own everyday phrase using iambic pentameter. Whip around to share out each phrase. Maybe play Nina Simone again as the students exit. OK

**Assessment and Evaluation of Student Learning:**

-Students will demonstrate an ability to mark a passage for rhyme scheme and meter on their own for homework

-Students will actively participate in class.

-Students will demonstrate an understanding of how meter and rhyme can affect tone and character emotions. How will you know this? Through students’ comments? On homework?

-Individually, students will choose at least 10 lines from Act I of *Romeo and Juliet* to mark meter and rhyme. A short paragraph at the end of this passage should detail 1) the tone of the passage (whether a dialogue or soliloquy) You have not explicitly taught dialogue and soliloquy, 2) the character’s (or characters’) intent, emotion, and/or relationship, 3) and how the meter and rhyme might drive you to these conclusions

**SAMPLE SCENES**

**From Act I, scene i**

**BENVOLIO**

Alas, that love, so gentle in his view,  
Should be so tyrannous and rough in proof!

**ROMEO**

Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his will!  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all.  
Here's much to do with hate, but more with love.  
Why, then, O brawling love! O loving hate!  
O any thing, of nothing first create!  
O heavy lightness! serious vanity!  
Mis-shapen chaos of well-seeming forms!  
Feather of lead, bright smoke, cold fire,  
sick health!  
Still-waking sleep, that is not what it is!  
This love feel I, that feel no love in this.  
Dost thou not laugh?

**BENVOLIO**

No, coz, I rather weep.

**ROMEO**

Good heart, at what?

**BENVOLIO**

At thy good heart's oppression.

**ROMEO**

Why, such is love's transgression.

**From Act I, scene v**

**ROMEO**

If I profane with my unworthiest hand  
This holy shrine, the gentle fine is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

**JULIET**

Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this;  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

**ROMEO**

Have not saints lips, and holy palmers too?

**JULIET**

Ay, pilgrim, lips that they must use in prayer.

**ROMEO**

O, then, dear saint, let lips do what hands do;  
They pray, grant thou, lest faith turn to despair.

**JULIET**

Saints do not move, though grant for prayers' sake.

**ROMEO**

Then move not, while my prayer's effect I take.  
Thus from my lips, by yours, my sin is purged.

**JULIET**

Then have my lips the sin that they have took.

**ROMEO**

Sin from thy lips? O trespass sweetly urged!  
Give me my sin again.

**JULIET**

You kiss by the book.